

Death and Nostalgia: The Functions of “Smells” in *For Whom the Bell Tolls*

Kei Katsui

Synopsis: Although Ernest Hemingway’s *For Whom the Bell Tolls* is one of the most popular novels among general readers, assessments of the novel’s literary value have differed widely between scholars. Robert Jordan’s inner monologue and retrospections, especially, are key points that have divided critical opinion. The purpose of this paper is to re-evaluate the meanings of Jordan’s inner voice and flashbacks by examining the various representations of “smell” in the novel.

In this novel, “smell” works as the medium that connects the present and the past, reality and the supernatural. “The smell of death” and “the smell of nostalgia,” especially, give symbolical meanings to the “smell” of the human body, foods and wines. “The smell of death” and of “nostalgia” also reveal Jordan’s inner conflicts by arousing his memories of his father and grandfather that are concealed under Jordan’s so-called “hard-boiled” style or narration. Thus, I would like to interpret Jordan’s inner story as inscribed in his inner monologue and retrospections by examining the representations of “smell.”

1. Hemingway and “Smells”

Ernest Hemingway’s *For Whom the Bell Tolls* has long been one of the most popular novels among common readers, although scholarly assessment of its literary value has widely differed. For example, Robert A. Lee praises the long monologue and the retrospection in the novel because they “underline the bridge’s importance as the place where the novel’s action will reach its dramatic climax, but also its contribution to the novel’s pattern as a species of lodestone, the essential hub of the narrative” (Lee 87). Edmund Wilson, on the other hand, observes critically that “The novel has certain weaknesses . . . The shape of *For*

Whom the Bell Tolls is sometimes slack and sometimes bulging . . . The author has not found out how to mold or to cut the interior soliloquies of his hero" (Wilson 322). As their different opinions suggest, the long and complex internal monologues and retrospectives of Jordan and the other characters have long been considered a strength as well as a weakness of the novel.

Such conflicting criticisms of the use of monologue and retrospection can also be seen in the correspondence between Hemingway and his editor, Maxwell Perkins. Perkins suggested to Hemingway that he should "find some way of shortening the thinking and the talk about the smell of death" (Brucoli 288), because these long passages "delay the story possibly longer than is advantageous" (Brucoli 288). Hemingway objected to this advice: "I think it is necessary to leave it in. I have to make many effects that do not show at the time and it is like taking either the bass viol or the oboe out of my orchestra because they each make an ugly noise when played alone" (Brucoli 290). Hemingway's words convey how essential the narrative of "the smell of death" is for constructing the complex elements of the story of the novel.

Despite of Hemingway's preoccupation with "smell," little attention has been paid to the meanings of the various "smells" that are described in this novel. "Smells," however, offer an important key to an understanding of Jordan's inner story which is basically concealed under that "hard-boiled" narrative that lacks sentimentality and strong emotion. The purpose of this paper is to examine the function of interior monologue and the recollection of "smells" in *For Whom the Bell Tolls*. To begin with, the meanings of Pablo's bad odor and Maria's good smell will be considered. I will next shift the focus onto the relationship between Pilar's long speech about "the smell of death" and the change in Jordan's inner monologue with regard to Pablo's and Maria's odor. Finally, Jordan's retrospection of "the odor of nostalgia" will be examined. Pursuing these "smells," we will catch the notes of "the bass viol or the oboe" that form the framework of this compound novel.

2. Pablo's Smell and Maria's Fragrance

For Whom the Bell Tolls is set in the Spanish Civil War, and the protagonist Robert Jordan, a young American who has joined the International Brigade, cooperates with Republican guerrillas to blow up a bridge in order to cut off the fascists' retreat. The leader of the guerrillas, Pablo, strongly opposes the operation of exploding the bridge because of the risk. Due to the hostility between Jordan and Pablo, Jordan becomes immediately aware of Pablo's bad "smells" as soon as he enters the cave of the guerrillas: "He was conscious of Pablo across the table and of the others talking and playing cards and he smelled the odors of the cave which had changed now from those of the meal and the cooking to the fire smoke and man smell, tobacco, red-wine and brassy, stale body smell" (*FWBT* 226). Jordan describes how the appearance of Pablo causes the smell in the cave to change from the comfortable smell of a meal into the unpleasant stink of smoke and of unwashed bodies. This stench of Pablo's is not just an objective and physical smell, but a symbolic and metaphorical one that reflects Jordan's ill feeling toward Pablo.

The good "smell" of Maria's body makes a clear contrast with the fetid odor of Pablo. Just after noticing the bad odor of Pablo, Jordan smells the fragrance of Maria's hand: ". . . and when Maria, watching him finishing a drawing, put her hand on the table he picked it up with his left hand and lifted it to his face and smelled the coarse soap and water freshness from her washing of the dishes" (*FWBT* 226). The smell of "the coarse soap and water freshness" of Maria's hand acts as an air freshener for removing the foul smell of Pablo. Jordan's act of smelling the fragrance of soap and the water of Maria's hands can also be read as his endeavor to soothe his ill feeling against Pablo and to control his impulse to kill Pablo.

Added to this, the smells of Pablo and of Maria can be interpreted

from a medical context. In the early part of the novel, Pablo is compared to “a cholera,” “the typhoid fever” and “the bubonic plague” (*FWBT* 26) by the other members of the guerilla because he has previously killed a large number of fascists. It must be pointed out that all the plagues related with Pablo are caused by contaminated water and filthy environments that emit bad smells. Hemingway, in fact, represents the fury of cholera in the dirty battlefield in *A Farewell to Arms* according to his own experience as an ambulance driver during the World War I. The importance of disinfection with alcohol, soap and hot water had been recognized in the United States since the 1890s (Duffy 188–93). Hemingway, whose father was a physician, actually describes a scene where the protagonist Nick’s physician father washes his hands “very carefully and thoroughly” (*CSS* 68) with soap before an operation in a short story entitled “Indian Camp.” Thus, Maria’s soapy smell has a realistic function of refreshing Jordan’s feelings, and also a symbolic and metaphoric role in sterilizing the air contaminated by Pablo, who is likened to a contagious bacterial disease.

The smells of Pablo and of Maria not only have a scientific connotation, but also an opposite aspect as a religious symbol of good and evil. The images of Pablo’s foul odor and Maria’s fragrance are based on the Christian tradition that the body of a sinner emits a foul stench and that of a saint a sweet fragrance (Classen 21, Classen, Howes and Synnott 52–54). As Constance Classen notes, “Virtues and flaws which were invisible to the eye could thus be detected by the sense of smell” (Classen 21). Though the Republicans supported the anti-religious left-wing policy during the Spanish Civil War, the members of the guerilla force and Jordan do not completely break with the traditional values of Christianity. For instance, while the old man in the guerilla force Anselmo says “we do not have God here any more” (*FWBT* 41), he always seeks forgiveness and penance for killing enemies (*FWBT* 196). Even Pilar, who blurts out that “Before we had religion and other nonsense” (*FWBT* 89), swears to Pablo who betrays the guerilla that “Thy prede-

cessor the famous Judas Iscariot hanged himself" (*FWBT* 391). In addition to this, as Maria washes Jordan's legs, he asks her "Thou canst not dry them with thy hair?" (*FWBT* 203), associating her with Mary Magdalene and himself with Christ.

These examples show how the Spanish people and Jordan, who were brought up on the Bible, have been penetrated with the precepts of Christianity even though they had started to adopt anti-religious policies following the Spanish Civil War. Jordan, therefore, subconsciously associates the body smell of Pablo and of Maria with the traditional Christian imagery of the sinner's stench and the saint's fragrance, and then emphasizes the moral filthiness and cowardice of Pablo on account of his bad odor and spotlights the purity of Maria's heart by her pleasant fragrance. Furthermore, Jordan underlines Pablo's evilness and Maria's goodness with medical language correlating Pablo to diseases as cholera and Maria to the deodorant and disinfectant soap. Jordan's inner feelings for Pablo and Maria are, in other words, represented in his perception of "smells" both in the context of the traditional Christianity and that of modern medical science of the twentieth century.

3. The Smell of Death

The smell of Pablo and the fragrance of Maria do not merely express Jordan's emotions, but also reveal Jordan's hidden aspects and secret memories through their correlation with "the smell of death." In the middle part of the novel, Pilar explains Jordan that "the smell of death" foretells the coming of death, and that the smell is similar to the following three kinds of smell: first, the smell of "the brass handle of a screwed-tight porthole on a rolling ship" (*FWBT* 254); second, the smell of old women' mouths who "drink the blood of the beasts that are slaughtered" (*FWBT* 255) in the slaughterhouse; third, the smell of the prostitutes "mixed sweetly with soapy water and cigarette butts" (*FWBT* 256) and "the odor of the wet earth, dead flowers" (*FWBT* 256) which

the prostitutes use for their beds. She tells him that the mingled odors of these three are "the smell of death."

Although Jordan declares that he does not believe in such superstitions, Pilar's tale of "the smell of death" elicits an interesting reaction from him. When Jordan hears about the first and the second smells, he assuredly replies, "What's the rest of it [the smell]?" (*FWBT* 254). Then, when Pilar says to him that he should go and smell the odor of old women, he answers without hesitation, "I will go" (*FWBT* 255). On the other hand, when Pilar insists that he smell the odor of prostitutes, he quickly replies, "No" (*FWBT* 256). It is strange that he shows abhorrence only for the third element of "the smell of death."

The point to be observed is the similarity between the smell of prostitutes and the fragrance of Maria. Despite the fact that Maria's odor of "coarse soap and water" (*FWBT* 226) symbolizes her purity of mind, there is an undeniable parallel with the smell of the prostitutes "mixed sweetly with soapy water" (*FWBT* 256). Jordan and Maria, furthermore, use the heather bush in the forest as the bed for their lovemaking, Jordan stating, "there was the smell of heather crushed and the roughness of the bent stalks under her head . . . Then he was lying on his side, his head deep in the heather, smelling it and the smell of the roots and the earth" (*FWBT* 159). These smells of "heather crushed" and "the roots and the earth" bear a strong likeness to the odor of "the wet earth, dead flowers" (*FWBT* 256) which the prostitutes use as their beds.

This connection between the smell of Maria and that of the prostitutes implies Jordan's subconscious image of Maria as a prostitute. In fact, Maria's sexual purity has already been sullied by the fascists, and Jordan has sexual intercourse with her on the very day they first meet. Jordan's relationship with Maria has an affinity with Frederic's behavior toward Catherine in *A Farewell to Arms*. Frederic, as is discussed in Chapter Two, engages in impetuous sexual relations with Catherine in order to divert himself from his fear of death in the war; Catherine comments "I never felt like a whore before" (*FTA* 152). Similar to Frederic's

relation with Catherine, Jordan's affair with Maria can also be read as distraction from his fear and anxiety about the mission. Jordan's strong reaction against the third element of "the smell of death," thus, is caused by the similarity between the odor of Maria and of the prostitutes, suggesting that he subconsciously regards her as a prostitute.

The relation between Maria and the prostitutes can be considered from both a medical and a cultural point of view. The association between prostitutes and sexual disease can be seen in Hemingway's other works as well. In *Farewell to Arms*, for example, Rinaldi, the best friend of Frederic, becomes obsessed with the idea that he has caught venereal disease from prostitutes (*FTA* 175). The heroine of "One Reader Writes" writes a letter to a doctor about her husband who has caught syphilis from a prostitute during the war (*CSS* 320). This association of prostitutes and venereal disease in Hemingway's works come from the prevailing social climate of early twentieth century America. As Alain Corbin notes, prostitutes were commonly associated with the spread of venereal disease in the early twentieth century (Corbin, *Prostitute* 364–86). According to Aine Collier, syphilis carried by prostitutes became a serious problem among the Allied Forces of Britain, Italy and the United States during the World War I (Collier 182–93). Numerous magazines and novels about the fear of syphilis were published in order to inform the people of the physical and spiritual dangers of sexual relations with prostitutes (Quetel 183). Considering the terror of syphilis prevalent in early twentieth century America, it is natural that Jordan should be averse to the odor of prostitutes, the third element of "the smell of death," because prostitutes were directly linked with death and corruption, and indeed, Jordan had intercourse with Maria, a "prostitute." Although Jordan looks at first on Maria's odor of "soap and water" as a clean and pure fragrance that deodorizes and sterilizes the bad smell of Pablo, her fragrance turns into "the smell of death" because of its similarity with the smell of prostitutes "mixed sweetly with soapy water." The text, thus, suggests that "smells" reflect Jordan's emotions

and subconscious intentions; however, they also have ambivalent aspects that reveal his unspoken fear.

After Jordan hears about “the smell of death” from Pilar, the representation of both Maria’s smell and Pablo’s odor considerably changes. Jordan no longer connects Maria with the smell of soap, water, heather and earth, but relates her with “the smell of pine.” For example, he feels “the smell of the pine boughs and the night” (*FWBT* 379) while he makes love with Maria in the forest after their conversation about “the smell of death.”

“The smell of pine,” in fact, plays one of the most significant roles in the novel. From the beginning of the novel, the smell of pine is represented as one of the clean smells which are opposed to the bad smells of the cave and of Pablo: “away now from [the odor of] the copper-penny, red wine and garlic . . . Robert Jordan breathed deeply of the clear night air of the mountains that *smelled of the pines* and the dew on the grass in the meadow by the stream” (*FWBT* 59; italics mine). The smell of pine actually has a strong connection with the image of cleanliness in America. Lyall Watson refers to the tendency of Western culture that “to be clean . . . things have to smell, preferably of lemon or *pine*, both of which happen to have natural insecticidal properties” (Watson 150; italic mine). In one of Hemingway’s short stories, a pine tree is depicted as a symbol of comfort and cleanliness. Nick in “Big Two-Hearted River: Part I” rests comfortably under “the pine trees” in his boyhood (*CSS* 166), and uses the “clean” and “fresh” chip of pine to flip over the pancake (*CSS* 174). With these clean, fresh, and homely images of the pine tree, Jordan correlates Maria with “the smell of pine” instead of soap, water, heather and earth, and so attempts to forget “the smell of death” to keep himself away from the sign of death.

The description of Pablo’s smell also changes after Jordan hears about “the smell of death.” In the early part of the novel, Jordan feels various stench such as “the fire smoke and man smell, tobacco, red-wine and brassy, stale body smell” (*FWBT* 226) to be Pablo’s odor. How-

ever, after the conversation about “the smell of death,” he considers “the brassy, dead-wine smell” (*FWBT* 402) which tastes like “a copper in your mouth” (*FWBT* 402) as the only smell of Pablo. To explore the reason for this change in Pablo’s smell, we shall now look more carefully at the description of Pablo’s bad smells at the beginning of the novel. Before Jordan is told about “the smell of death,” he depicts Pablo’s bad odors and the guerilla’s cave as follows:

The odor of cooked rice and meat, saffron, pimentos, and oil, the tarry, *wine-spilled smell of the big skin hung beside the door, hung by the neck and the four legs extended, wine drawn from a plug fitted in one leg, wine that spilled a little onto the earth of the floor,* settling the dust smell . . . the odors of different herbs whose names he did not know that hung in bunches from the ceiling, with long ropes of garlic . . . the copper-penny, red wine and garlic, horse sweat and man sweat dried in the clothing. (*FWBT* 59; italics mine)

What we should notice here is that Jordan describes the shape of the wineskin much more minutely than anything else. The depiction of the wineskin, that “hung by the neck and the four legs extended, wine drawn from a plug fitted in one leg, wine that spilled a little onto the earth of the floor,” evokes the image of a hung dead animal with its legs spread and dripping blood on the floor. The similarity of imagery between the red wine spilling from the hung wineskin and the blood of a hung dead animal act as a connotation or foretelling of the second element of “the smell of death”: “the blood of the beasts that are slaughtered” (*FWBT* 255) that the old women drink. Jordan also notes that the smell of red wine spilled from the skin has the taste of “the copper-penny” (*FWBT* 59). Its metallic taste reminds us of the taste of iron in blood and the first element of “the smell of death”: “the brass handle of a screwed-tight porthole on a rolling ship” (*FWBT* 254). By changing the representation of Pablo’s stench from a variety of bad smells into “dead-wine smell” to suggest “the smell of death,” Jordan connects the ominous sign of death with Pablo. These examples make it clear that,

though Jordan insists that he does not believe in divination, he actually tries to reject his premonition of death by changing the narrative of his lover Maria's smell from "the coarse soap and water" to "the smell of pine," and links the evil sign of death to Pablo, his enemy, by emphasizing the resemblance between Pablo's "dead-wine smell" and that of "the smell of death."

It was observed in the preceding section that Jordan tries to overcome "the smell of death" by changing the narrative of "smells." However, the shadow of a possessor of "the smell of death" haunts Jordan like a ghost throughout the novel, and gradually reveals Jordan's concealed fear. This is a man named Kashkin who once engaged in the blowing up of a railway line with Jordan and died in the operation. Though Kashkin does not appear in the novel, his memory is often recalled by the other guerillas. Pilar, for instance, maintains that she felt "the smell of death" from Kashkin before he died, and then she starts to introduce the three elements of this smell. What is significant here is Jordan's attitude toward Kashkin's personality and his death because it offers us a clue to Jordan's secret obsession.

Though the guerillas praise Kashkin as one who was "very brave" (*FWBT* 21) and who "comported himself very well" (*FWBT* 149), Jordan calls Kashkin "crazy" (*FWBT* 21) and "nervous" (*FWBT* 149), for Kashkin always dreaded being caught and tortured by the fascists. Jordan, moreover, utters falsehoods when he talks about Kashkin's death. At the beginning of the novel, Jordan tells the guerillas that the cause of Kashkin's death was suicide (*FWBT* 21), but he confides to them in the latter part of the novel that Jordan shot Kashkin because Kashkin was injured in the mission and begged Jordan to do so to avoid being tortured by the fascists (*FWBT* 149). What is interesting is that Jordan tells almost the same lie when he talks about his father's death. Jordan tells Maria that his father killed himself in order to avoid being tortured by the fascists (*FWBT* 66–67), though it is actually Kashkin who desired to be killed because of his fear of torture by the fascists. Jor-

dan's father, in fact, has never fought with the fascists, but already shot himself with a gun long before Spanish Civil War.

From this substitution of the reason of his father's death with that of Kashkin, it can be said that Jordan looks on Kashkin and his father as the same kind of "coward" since both of them wished for their own deaths. As Robert E. Fleming indicates, "the story of Kashkin ties in closely with that of Jordan's father. Killing one's self or asking another to kill one – these are merely two forms of the same act" (Fleming 129). Considering the similarity between the death of Kashkin and that of his father together, it becomes apparent that Jordan's negative behavior toward Kashkin results both from his antipathy to his father's suicide and also comes from his subconscious intention to emphasize the difference between his own bravery and the cowardice of Kashkin and his father. It follows from these observations that Jordan's repeated efforts to shun "the smell of death," the smell of Kashkin, is the outcome of his innermost desire to deny the possibility that he might commit suicide like his father.

Notwithstanding Jordan's endeavor to declare the difference between himself and Kashkin, Jordan and Kashkin resemble each other in many ways. For example, Pablo tells Jordan, "He [Kashkin] is fair as you are" (*FWBT* 14), and Pablo also notes that Jordan's cigarettes are the same as Kashkin's (*FWBT* 20). The first time one of the guerillas sees Jordan, he says to Jordan that "You look like the other one" (*FWBT* 45), and hints that Jordan's appearance is close to Kashkin's. To put it another way, the resemblance between Jordan and Kashkin, whom Jordan regards as the same kind of "coward" as his dead father, suggests similarities between Jordan and his father, and also implies the risk that Jordan might kill himself as his father did. After Jordan learns about "the smell of death," the ghost of Kashkin disappears as though it has finished its part. In place of Kashkin and "the smell of death," "the odor of nostalgia" appears in the latter part of the novel, and raises other ghosts, the memories of Jordan's father and grandfa-

ther.

4. The Odor of Nostalgia

Jordan scarcely mentions his family in the early part of the novel, but when he walks in the woods of pine in the middle of the story, he smells “the odor of the pine boughs” (*FWBT* 260), which he calls “the odor of nostalgia” (*FWBT* 260), and this odor evokes the suppressed memory of his childhood:

“He smelled the odor of the pine boughs under him, the piney smell of the crushed needles and the sharper odor of the resinous sap from the cut limbs . . . This is the smell I love. This and fresh-cut clover, the crushed sage as you ride after cattle, wood-smoke and the burning leaves of autumn. That must be the odor of nostalgia, the smell of smoke from piles of raked leaves burning in the streets in the fall in Missoula. Which would you rather smell? *Sweet grass the Indians used in their baskets? Smoked leather?*” (*FWBT* 260; italics mine)

It is obvious that “the odor of the pine boughs” stimulates Jordan’s memory and activates the chain of recollection of his boyhood. We can associate this effect of smell recalling past memories with Marcel Proust’s so-called “Madeleine effect” in *Remembrance of Things Past* (1913–27), and Proust is not irrelevant to Hemingway. At the beginning of *Swan’s Way*, the first volume of *Remembrance of Things Past*, the scent of a madeleine dipped in the tea awakes the narrator’s childhood memories. Hemingway, indeed, possessed six volumes of Proust’s works including the original text of *Swan’s Way*, published in 1914, and its English translation published in 1922 (Reynolds, *Hemingway’s Reading* 171).

Moreover, as Avery Gilbert suggests, the American science writer Ellwood Hendrick also mentions the astonishing powers of smell in awakening past memories in *The Atlantic Monthly* in 1913 (Gilbert

194), and Hemingway actually subscribed to *The Atlantic Monthly* when he lived in Cuba as he was writing *For Whom the Bell Tolls* (Reynolds, *Hemingway's Reading* 53). Thus, it is fairly certain that Hemingway had become conscious of the scientific association between smell and memory from his own reading.

Among many “odors of nostalgia,” the smells of the “sweet grass the Indians used in their baskets” and the “smoked leather” should not go unheeded. These smells have an important function as a trigger to call up Jordan’s memories of his father and his grandfather. In “Now I Lay Me,” the protagonist Nick recalls an incident from his boyhood when his mother burns his father’s collection of ancient Native American’s stone axes, pieces of pottery and arrowheads in order to clean up the basement (CSS 278). Hemingway’s father, Clarence Edward Hemingway, in fact, eagerly collected relics of ancient Native American artifact and kept them in his office, his room and the basement until Hemingway’s mother, Grace Hemingway, burned them in the back-yard. Jordan actually remembers “the arrowheads spread out on a shelf, and the eagle feathers of the war bonnets that hung on the wall” in his “father’s office” (FWBT 336) after he senses the “odor of nostalgia.” We can fairly say that “the sweet grass the Indians used in their baskets” and “smoked leather” counted as a part of “odor of nostalgia” suggest the collection of Jordan’s father, or indeed Hemingway’s father.

However, Jordan does not recollect his father immediately as though he is subconsciously attempting to avoid the memory of his father. The “odor of nostalgia” first brings him back to the memory of his grandfather instead. Jordan’s and Hemingway’s grandfather actually have a connection with Native Americans. Hemingway’s grandfather, Anson Tyler Hemingway, served in the American Civil War and fought against Native Americans on the frontier after the war. Anson often recounted his memories of the Civil War and of fighting the Native Americans to his grandchildren, including the young Ernest Hemingway (Reynolds *Final Years* 100). Hemingway’s memory of his grandfather as

a hero of the Civil War and of the battle with the Native Americans is, therefore, closely connected with the Native American's artifacts in his father's collection. This relation is reflected in Jordan's recollection of his grandfather evoked by "the odor of nostalgia":

The Indians always took the scalps when Grandfather was at Fort Kearny after the war. Do you remember the cabinet in your father's office with the arrowheads spread out on a shelf, and the eagle feathers of the war bonnets that hung on the wall, their plumes slanting, *the smoked buckskin* smell of the leggings and the shirts and the feel of the beaded moccasins? (*FWBT* 336; italics mine)

We can find an obvious similarity between "the smoked buckskin" in this quotation and "smoked leather" in the "odor of nostalgia." Not by the madeleine, but through the diverse "odor of nostalgia" including the smell of the pine boughs and that of the Native American's artifacts, Jordan recalls his childhood and the memory of his family.

Jordan begins to think about his grandfather with sympathy and fellow feeling as he senses the smell of pine and remembers the "odor of nostalgia." As tension mounts as the guerillas prepare to destroy the bridge, Jordan considers that "I wonder what Grandfather would think of this situation. . . . Grandfather was a hell of a good soldier, everybody said" (*FWBT* 337), and supposes that "I don't think he'd mind my asking now. I had no right to ask before. . . . But now I think that we would get along all right" (*FWBT* 338). Jordan clearly considers himself as a comrade of his grandfather who was "a hell of a good soldier," and counts himself as the same kind of brave personality as his grandfather was.

However, Jordan's proud memory of his heroic grandfather reveals a skeleton in his closet, his "coward" father who committed suicide, as follows: "Then, as he thought, he realized that if there was any such thing as ever meeting, both he and his grandfather would be acutely embarrassed by the presence of his father. Anyone has a right to do *it*,

he thought. But it isn't a good thing to do. I understand *it*, but I do not approve of it" (*FWBT* 338; italics mine). At this point, Jordan is regarding his father who killed himself as a disgraceful and humiliation to himself and grandfather. His roundabout way of referring to his father's death as "it" implies how greatly he feels an antipathy to his father's suicide.

Jordan, at first, represents his father's suicide as someone else's problem, but he gradually discloses his secret fear of suicide as he ponders the fate of his grandfather and his father:

But suppose the fear he [the grandfather] had to go through and dominate and just get rid of finally in four years of that [the Civil War] and then in the Indian fighting . . . had made a *cobarde* [coward] out of the other one [the father] the way second generation bullfighters almost always are? Suppose that? And maybe the good juice only came through straight again after passing through that one? (*FWBT* 338; italics original)

This monologue reveals Jordan's hidden anxiety that he may have inherited his father's cowardice, which is descended from his grandfather's terrible experience during the Civil War. To put it more precisely, Jordan is afraid that he might commit suicide some day like his father. Jordan's anxiety about inheriting his father's depression is identical to Hemingway's own fear. The cause of the suicide of Hemingway's father, Clarence Hemingway, is thought to have been his worries over his ill health, financial problems and, above all, deep and chronic depression. Reynolds notes that Clarence did not leave any message to his family except "the one [that] would appear and reappear in his children's medical records" (Reynolds, *Homecoming* 212). In fact, there were five suicides in the Hemingway family after Clarence's death: Ernest Hemingway's siblings Ursula, Leicester, his son Gregory, granddaughter Margaux, and of course Ernest Hemingway himself. Of course, there is no way for Hemingway to know about his posterity's suicide, the Hemingway family's record of suicide testifies to the validity of Hemingway's

dread of suicide as a result of the hereditary depression in his family.

Jordan's long monologue contains unease at the possibility of committing suicide like his father and his sympathy with his brave grandfather manifests the true reason why Jordan takes part in the Spanish Civil War. Jordan, ostensibly, explains that he participates in the war because of his political beliefs. However, when Jordan recalls his grandfather, he thinks that "I have a right to ask him [the grandfather] now because I have had to do *the same sort of things* myself" (*FWBT* 338, italics mine). This suggests that Jordan regards his own participation in the Spanish Civil War as "the same sort of things" which his grandfather did in the American Civil War and in the fighting against the Native Americans. Reynolds comments that "Jordan brings to the Spanish Civil War all the virtues his grandfather perfected in the War between the States and in the Indian wars that followed" (Reynolds, "Hemingway's West" 33). That is to say, by entering "the civil war" in Spain, Jordan attempts to imitate his "brave" grandfather who participated in the American "Civil War" and so eradicate his inner anxiety of killing himself like his "coward" father.

Jordan's memory of his family evoked by the "odor of nostalgia" discloses the hidden meaning of Jordan's act of avoiding "the smell of death." To approach "the smell of death," which had been emitted by Kashkin who desires death by himself like Jordan's father, means for Jordan to come closer to the same fate of Kashkin and his father. Jordan, therefore, repeatedly emphasizes the "dirtiness" of Pablo's smell and connects Pablo's odor with the characteristics of "the smell of death" in order to shift the bitter fate from himself to Pablo. Moreover, Jordan subconsciously attempts to avoid the dirty "smell of death," the awful fate of killing himself like his father, by underlining the "cleanliness" of the fragrance of Maria who always stands by him and makes love with him. In other words, Jordan makes an effort to escape the fate of committing suicide that is grounded in the depressive temperament handed down by heredity by consciously avoiding "the smell of death."

Notwithstanding Jordan's attempt to avoid his doom, "the smell of death" is to be sensed by Jordan three times during the mission in the form of Pablo's "dead-wine smell" which has a similarity with the second element of "the smell of death." The first is when Pablo changes his mind about the operation and brings the new members of the guerilla force to reattempt the demolition of the bridge: "Pablo was standing close to him and he smelled the brassy, dead-wine smell that came from him like the taste of a copper coin in your mouth" (*FWBT* 403). The second is when Pablo intentionally kills the new members of the guerilla force in the middle of the battle, and takes away their horses so that the older guerillas can escape into the mountains safely. Jordan thinks that "he did not like to look at Pablo, nor to smell him" (*FWBT* 455), paradoxically implying that he senses Pablo's "dead-wine smell." Finally, Jordan smells Pablo's odor a third time when Jordan is shot in the leg during the retreat from the operation. When he asks Pablo to approach him in order to leave a final message to Pablo, "the sweat-streaked, bristly face of [Pablo's] bent down by him and Robert Jordan smelt the full smell of Pablo" (*FWBT* 461). Throughout the novel, Jordan tries to connect "the smell of death" with Pablo by distancing himself from the ill omen of death, but ironically he encounters this smell as a foretaste of his own death at the end of the novel.

In the final part of the novel, Jordan tells Maria and the other guerillas to escape into the mountain, and waits in ambush for the pursuers. While Jordan waits for the enemies, he faces a strong temptation to commit suicide because of the severe pain in his leg, but he thinks "I don't want to do that business that my father did," and repeatedly says "let them [the enemy] come" (*FWBT* 470) to fight and kill him. The novel closes with the scene where Jordan lies on the ground and aims a gun at the approaching enemies (*FWBT* 471). On the one hand, the ending can be regarded as the brave and heroic death of Jordan as he courageously refuses to give in to suicide and resists the enemy until the end. On the other hand, his death can be interpreted as the fulfill-

ment of the dark prophecy of his death implied by “the smell of death” because he does desire death for himself in the same way as Kashkin, the possessor of “the smell of death,” and his father did. In fact, when Jordan views the beautiful landscape of plains during the ambush, he admits that “that part is just as true as Pilar’s old women drinking the blood down at the slaughterhouse. There’s no one thing that’s true. It’s all true” (*FWBT* 467). Jordan also reflects that he does not believe in any supernatural power or prophecy; “but she [Pilar] does. They see something. Or they feel something. Like a bird dog. What about extra-sensory perception?” (*FWBT* 467). Jordan’s final remarks to the effect that he acknowledges Pilar’s prediction and the sixth sense can be read as evidence that he accepts his own death as an inevitable fate foreseen by “the smell of death.”

“The smell of pine,” however, still has a function of removing “the smell of death.” Seeing the enemies on the slope, “he [Jordan] touched the palm of his hand against the pine needles where he lay and he touched the bark of pine trunk that he lay behind” (*FWBT* 471). Jordan also “feel[s] his heart beating against the pine needle floor of the forest” (*FWBT* 471) in the last sentence of the novel. That is to say, Jordan is surrounded by pine trees and “the smell of pine” in the hour of his death. “The smell of pine” is, as I have argued, symbol of the health and cleanliness that distracts from “the smell of death.” Jordan, for instance, changes the description of Maria’s smell from one of soap and heather to “the smell of pine boughs” (*FWBT* 379) when he realizes that the odor of soap and heather is related to “the smell of death.” “The odor of the pine boughs” (*FWBT* 260) also evokes “the odor of nostalgia” which Jordan regards as contrary to “the smell of death.” Jordan, therefore, tries to alter the meaning of his own mortality from something passive and negative determined by fate to a brave and heroic act by connecting the place where he dies with the symbolically clean and healthy “smell of pine,” which may also imply his lover Maria and his “brave” grandfather.

5. Conclusion

We may conclude that “smells” have a number of significant functions in *For Whom the Bell Tolls*, serving – in Hemingway’s phrase – “to make many effects that do not show at the time” (Brucoli 290). According to Lyall Watson, “smell” has a great influence on the subconscious, awakening past memories in an instant, and even enabling one to predict the future (Watson xiv, 178–83). In the novel, “smells” prophesy Jordan’s future through the supernatural power of “the smell of death” and recalls his suppressed memories of his father and grandfather as “the odor of nostalgia.” “Smells,” as it were, act as a medium to connect the past, the present and the future as well as the real and the supernatural. It is through the medium of “smells” that Jordan’s personal and hidden story is integrated with the central plot of the destruction of the bridge so as to form a diverse and complex novel, just like “the bass viol or the oboe” in the orchestra.

Hemingway succeeds in expressing Jordan’s emotions of love, hate, fear, conflict not in sentimental language but with the simple, objective language of his so-called “hard-boiled” style, by using “smells” that serve to relate human emotions, subconscious and memory. In short, Hemingway makes “smells” narrate Jordan’s inner story, as it were, the “soft-boiled” side of the novel. We can say that “smells” serve as one of the most important functions of the novel in representing soft and complex emotions without spoiling Hemingway’s “hard-boiled” style.

Furthermore, “smells” in the novel display Hemingway’s conflict between the value system of traditional Christianity and modern values based on the science and medical science of the twentieth century. “Smells,” on the one hand, are a sign of the supernatural power of God, warning of individual destiny and disclosing the good and evil in people. On the other, they are scientific data of the hygiene of things and people, and also tools for removing dirty odors with clean fragrances

through the application of human free will. That is to say, “smells” in the novel have a dual aspect: divine providence and the will of human beings. The tension formed between repugnance for the Christian tradition and obedience to it is one of the most significant and constantly reiterated themes in Hemingway’s works. Both Frederic in *Farewell to Arms* and Jordan in *For Whom the Bell Tolls* declare their disbelief in the power of God and traditional values. They attempt to escape from the signs of death, such as the ominous “rain” in *Farewell to Arms* and “the smell of death” in *For Whom the Bell Tolls*, which imply the unknowable power of God. Even while Frederic runs away from the front in order to avoid death in the war, and Jordan throws himself into the war to overcome his inner fear of being a “coward” like his father who commits suicide, they cannot escape facing what they fear or what they regard as their fate at the ending of the novels as though there were a divine providence which no man could change.

Although it seems that neither Frederic and Jordan can escape from their fate, there is a crucial difference between them. In *A Farewell to Arms*, Frederic is bowed down by Catherine’s death which is foretold by the ominous “rain” and walks in the “rain” as if he is completely encompassed by the power of God. Jordan’s death, however, has room for interpretation either way: submission to fate or to challenge it with his own free will. Indeed, Jordan’s desire for the approach of the enemies who will kill him in the final scene can be interpreted as meaning that he finally wishes his own death like his “coward” father, but Jordan’s death in the battle of the Spanish Civil War is on the same level as his “brave” grandfather’s distinguished services in the American Civil War. In spite of the fact that Jordan cannot escape death, the absence of the direct description of his death and the “pine” which surrounds him in the last scene, “He could feel his heart beating against the pine needle floor of the forest” (*FWBT* 471), create the impression that he always tries to live with the clean smell of “pine” on his mind, the deodorant against the dirty and ominous “smell of death” that im-

plies suicide.

The difference between the final scenes of *A Farewell to Arms* and those of *For Whom the Bell Tolls* can be seen in the protagonists' attitude toward their fear of death. Frederic does nothing but escape from the war and the symbols of death, such as "rain" and "dirtiness," to the "clean" and peaceful mountain in Switzerland, and eventually is caught up in the fate of death according to the prophecy of "rain" or the will of God. In contrast, Jordan makes an effort to confront his own fear of death by getting involved with the war, and tries rid himself of "the smell of death," or his fate, by the "clean" smell of Maria and of "pine." Jordan, in a sense, attempts to change his destiny by changing the "smells" that surround him.

No man can escape from death which is ordained by God and the hereditary nature in his blood, but Jordan, and Hemingway too, endeavor to give new and positive meaning to their life and death not by running away from their fear but by facing it. The long monologue and retrospection about the "smells" as "the bass viol or the oboe" in *For Whom the Bell Tolls* are, as it were, the key instruments in an orchestra that play Hemingway's canon of escape from and confrontation with fear and fate.

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